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Б. БРИТТЕН

ВАРИАЦИИ И ФУГА
НА ТЕМУ ПЁРСЕЛЛА

ПАРТИТУРА

МУЗЫКА



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1966

Б. БРИТТЕН

ВАРИАЦИИ И ФУГА НА ТЕМУ ПЁРСЕЛЛА

*Путеводитель по оркестру
для молодежи*

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» · МОСКВА 1966 ЛЕНИНГРАД



«Путеводитель по оркестру для молодежи» следует исполнять с устными пояснениями дирижера. Партитура написана с таким расчетом, чтобы оркестр мог продолжать свою партию, когда дирижер говорит. При желании можно привлечь для пояснения специального диктора. Для облегченного исполнения в партитуру включен также вариант без пояснительного текста, несколько отличающийся от основного. При отсутствии пояснений некоторые такты, находящиеся между повторными изложениями темы и между отдельными вариациями, изменены или исключены. Эти различия между двумя вариантами (с пояснениями и без них) помечены в партитуре следующим образом.

Такты, относящиеся к варианту с пояснениями, отмечены **1** — такты варианта без пояснений отмечены знаком **2** —. Нотные строчки, набранные мелким шрифтом, относятся к варианту без пояснений. В ряде мест купюры обозначены «Vi-de». Они относятся, естественно, к варианту без пояснений. Отдельные такты можно повторять, как указано в партитуре *ad libitum* с тем, чтобы предоставить достаточное время для пояснений. В варианте без пояснений эти такты следует играть только два раза. Нужно добавить, что, исполняя вариант без пояснений, дирижер может исключать паузы, окруженные скобками, и не замедлять в промежуточных моментах.

ORCHESTRA

Flauto piccolo	Piatti
2 Flauti	Gran cassa
2 Oboe	Gong
2 Clarinetti (B, A)	Castagnetti
2 Fagotti	Tamburo di legno
	Frusta
4 Corni (F)	Silofono
2 Trombe (C)	
3 Tromboni	Arpa
Tuba	Violini I
Timpani	Violini II
Triangolo	Viole
Tamburino	Violoncelli
Tamburo	Contrabassi

*Продолжительность исполнения с пояснениями —
19 минут, без пояснений — 17 минут.*

Музыка «Путеводителя по оркестру для молодежи»
первоначально была написана к фильму
«Инструменты оркестра».

ПОЯСНИТЕЛЬНЫЙ ТЕКСТ

Автор Э. Крозьер

Перед вступлением оркестра следует сказать: «Композитор написал произведение, которое сейчас будет исполнено, специально, чтобы познакомить вас с инструментами оркестра. Они делятся на четыре группы: струнные, деревянные духовые, медные духовые и ударные. В состав каждой из этих групп входят инструменты, родственные между собой, близкие по характеру звучания и по способу извлечения звука. На струнных играют смычком или щипком, дергая струну пальцем. На деревянных и медных духовых инструментах звук получается путем вдувания воздуха, на ударных — путем удара. Вначале вы услышите тему, сочиненную великим английским композитором Генри Пёрселлом, в исполнении всего оркестра, затем ее сыграет отдельно каждая из четырех групп инструментов.

TEMA A

Б. БРИТТЕН
Соч. 34

Flauto piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti
4 Corni (F)
2 Trombe (C)
3 Tromboni e Tuba
Timpani
Tamburino
Piatti
Gran cassa
Silofono
Arpa
Violini I
Violini II
Viole
Violoncelli
Contrabassi

ff ¹⁰ *dim.*

2

Музыкальный фрагмент, состоящий из восьми тактов. Первые четыре такта исполняются пиано-пиано (*pp*). Последние четыре такта — диномендо (*dim.*). В конце четвертого такта стоит знак * 2, указывающий на альтернативное исполнение.

ДЕРЕВЯННЫЕ ДУХОВЫЕ инструменты —
это разнообразные виды свистулек. Они делают-
ся из дерева.

Музыкальный фрагмент, состоящий из восьми тактов. Первые четыре такта исполняются пиано-пиано (*pp*). Последние четыре такта — диномендо (*dim.*). В конце четвертого такта стоит знак * 2, указывающий на альтернативное исполнение.

* Такты, отмеченные знаком $\overline{2}$, исполняются при отсутствии пояснений.

TEMA B

f sost.

f sost.

f sost.

f sost.

f sost.

Timp. *pp*

P-ti *pp*

Arpa *pp*

pp

pp

pp

pp

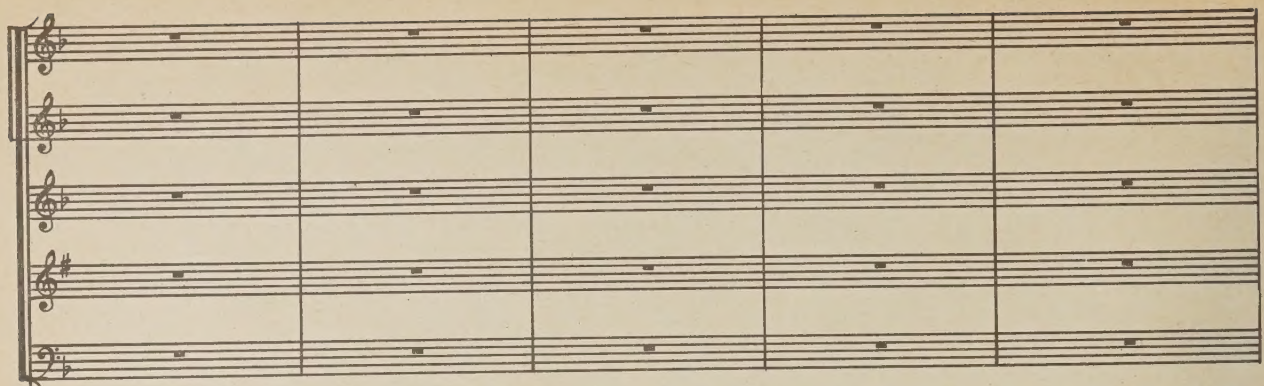
pp

pp

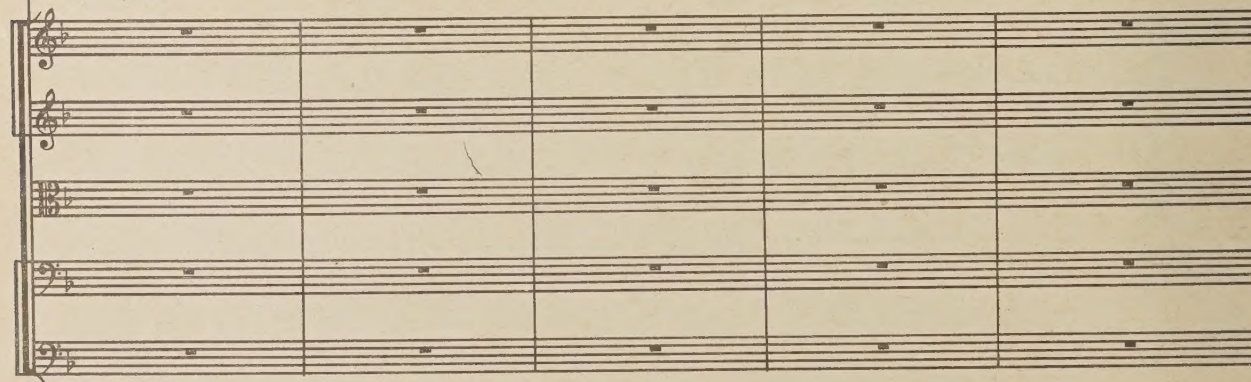
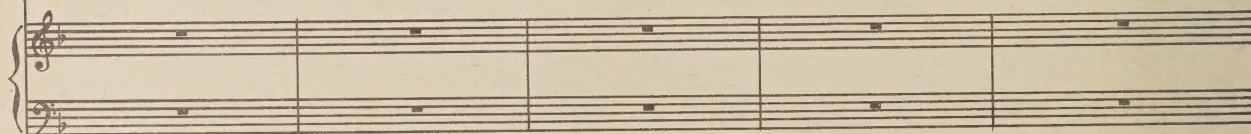
pp

Первыми МЕДНЫМИ ДУХОВЫМИ инструментами были трубы и охотничьи рога. Перед вами их современные потомки.

TEMA C



The second system contains musical notation for a piano and a violin. The piano part is written on the first four staves, and the violin part is on the fifth staff. The piano part includes dynamic markings *f* and *fp*, and articulation marks like accents and slurs. The violin part includes dynamic markings *f* and *fp*, and articulation marks like accents and slurs. The system is divided into measures by vertical bar lines.



* 1 2 *

The musical score is divided into two systems. The first system consists of five staves, each with a treble or bass clef and a key signature of one flat. The staves contain rests for the first four measures and then have a single note in the fifth measure. The second system also consists of five staves. The first two staves (violin I and II) have musical notation with dynamics like *ff* and *pp*, and articulation marks. The third staff (viola) has rests. The fourth and fifth staves (cello and double bass) have musical notation with dynamics like *ff* and *pp*. The third system consists of two staves (piano) with rests.

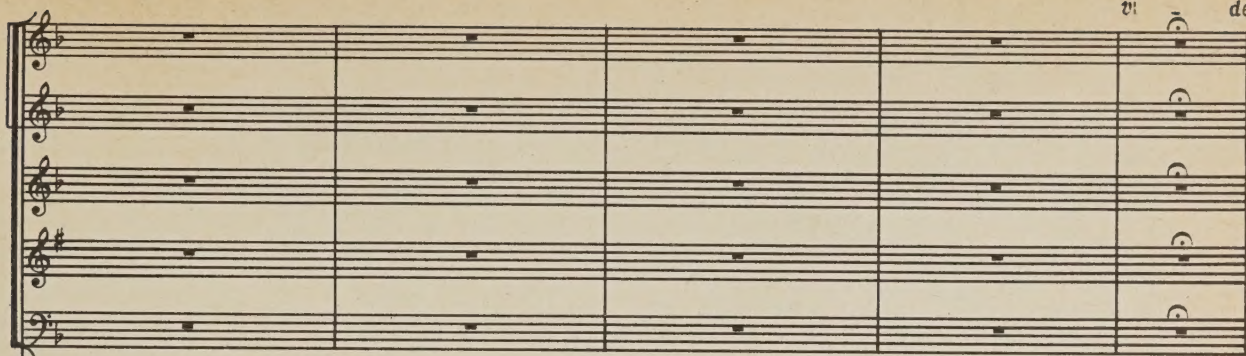
На СТРУННЫХ СМЫЧКОВЫХ инструментах, как больших, так и малых, играют смычком или щипком — пальцами. Родственный им инструмент — арфа, на ней играют, только щипком.

The musical score is divided into two systems. The first system consists of five staves, each with a treble or bass clef and a key signature of one flat. The staves contain rests for the first four measures and then have a single note in the fifth measure. The second system also consists of five staves, each with a treble or bass clef and a key signature of one flat. The staves contain rests for the first four measures and then have a single note in the fifth measure.

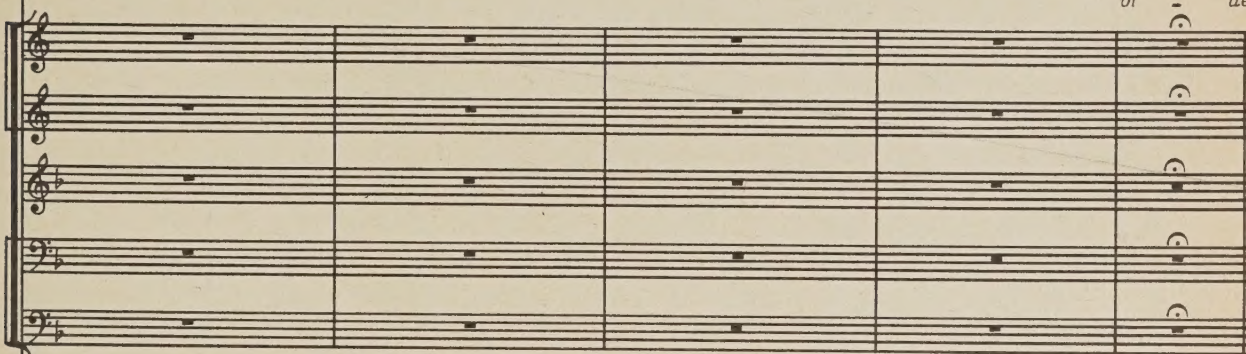
* Такты, отмеченные знаком Г^2 , исполняются при отсутствии пояснений.

TEMA D

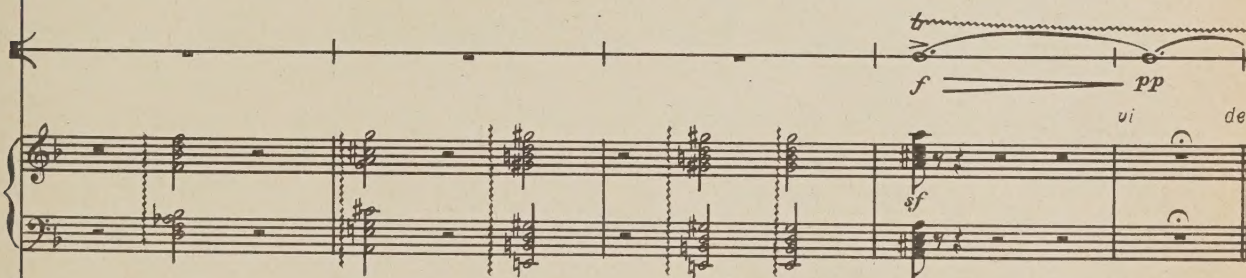
The musical score for "TEMA D" is presented on page 501. It consists of four systems of staves. The first two systems are empty, showing five staves each. The third system shows a grand staff (treble and bass clefs) with a key signature change to B-flat major (two flats) and a dynamic of *f*. The fourth system contains musical notation for five staves. The notation includes various dynamics and articulations: *marcato*, *ff*, *pizz.*, and *arco*. The score is written in a standard musical notation style with notes, rests, and bar lines.

*
vi de

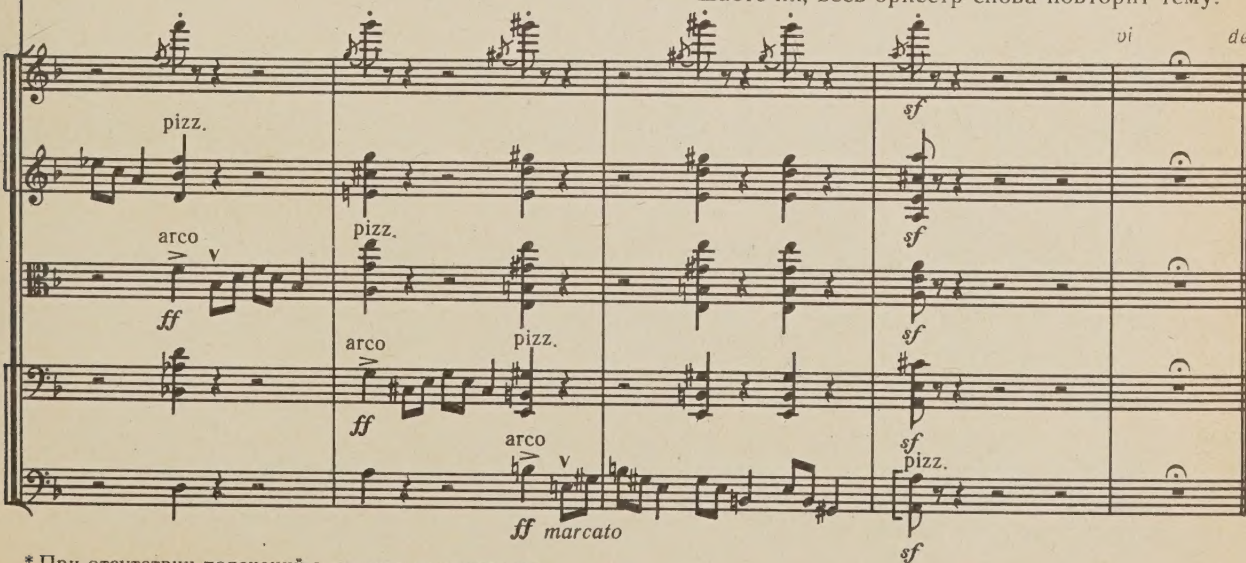
vi de



Gr. c.



В ГРУППУ УДАРНЫХ входят барабаны, гонги, бубны и прочие инструменты, из которых звук извлекают ударом. После того, как вы прослушаете их, весь оркестр снова повторит тему.



* При отсутствии пояснений этот такт исключается.

TEMA E

Timp. *f*
 Tr-lo *pp* *f*
 T-no *pp* *f*
 T-ro *f marcato sf*
 P-ti *f*
 Gr. c. *p* *poco a poco cresc.*

The score consists of several systems of staves. The first two systems are grand staves (treble and bass clef). The third system includes percussion parts: Timp. (Timpani), Tr-lo (Triangle), T-no (Tom), T-ro (Tom), P-ti (Percussion), and Gr. c. (Grand C). The percussion parts feature various dynamics and articulations, including *f* (forte), *pp* (pianissimo), *f marcato sf* (forte marcato sforzando), and *p* (piano). The Grand C part includes the instruction *poco a poco cresc.* (poco a poco crescendo). The fourth system is another grand staff. The fifth system is a grand staff with a different key signature (one sharp). The sixth system is a grand staff with a different key signature (two sharps).

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations, dynamics, and articulations. The dynamics include *ff* (fortissimo), *fp* (fortissimo piano), and *marcato* (marked). The articulations include *tr* (trill) and *div.* (divisi). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The page is numbered 100 in the bottom right corner.

musical score page 16, featuring multiple staves with musical notation, including piano and orchestra parts. The notation includes various musical symbols such as notes, rests, and dynamic markings like *marcato*, *a2*, *fp*, and *f*. The score is written in a key with one sharp (F#).

Presto

This system contains the first five staves of the musical score. The top two staves are for woodwinds (flutes and oboes), with the second staff including a *pp* marking and an asterisk. The next three staves are for strings (violin I, violin II, and cello/bass). The fifth staff is for the arpeggiated instruments (timpani and triangle), with a *pp* marking and the word *distinto* above it.

Теперь послушаем, как исполняют вариации отдельные инструменты. В группе деревянных выше всех звучат светлые, легкие флейты и их пронзительный маленький брат, ПИККОЛО.

Presto

This system contains the next five staves of the musical score. The top two staves are for woodwinds (flutes and oboes), with the first staff including a *trem.* marking and the second staff including a *pp* marking. The next three staves are for strings (violin I, violin II, and cello/bass). The fifth staff is for the arpeggiated instruments (timpani and triangle), with a *pp* marking and the word *distinto* above it.

* Партии флейт и арфы, напечатанные мелким шрифтом, исполняются при отсутствии пояснений.

VARIATION A

Fl. picc.

Fl.

Tr-lo

Arpa

V-ni I

V-ni II

Arpa

p cresc.

p cresc.

pp

cresc.

trem.

pp

poco cresc.

cresc.

div.

ff

ff

p

mf

mf pp

div.

mf pp

Fl. picc. *sf* *f* *sf* *f*

Fl. *ff* *ff*

Tr-lo *mf* *mf* *p*

Arpa *f* *f*

V-ni I *fp* *fp* *mf pp*

V-ni II *fp* *fp* *mf pp*

ff *sf* *p*

G maggiore *pp* *sf* *p*

mfpp *mfpp* *mfpp sf*

mfpp *mfpp* *mfpp sf*

Fl. picc. *pp*

Fl. *pp* *pp*

Arpa *pp*

У ГОБООВ — мягкий жалобный звук, при желании композитора они могут звучать довольно сильно.

V-ni I *pp*

V-ni II *pp*

Arpa *pp*

VARIAZIONE B

Lento

Fl. I *pp cresc.* *ff largamente* *p*

Ob. I, II *espressivo* *pp*

Timp. *p*

V-le *pp espressivo* *f* *pp* *p*

V.-c. div. *pp espressivo* *f* *pp* *p*

C-b. *div.* *pp* *f* *pp* *p*

pizz. *f*

Ob. *cresc.* *ff* *larg.* *p dim.* *rall.* *pp*

Timp. *ff* *p dim.*

КЛАРНЕТЫ — очень подвижные инструменты.
У них красивый, сочный и мягкий звук.

V-le *cresc.* *f* *pp* *ppp*

V-c. div. *cresc.* *f* *pp* *ppp*

C-b. *cresc.* *f* *pp* *ppp*

(pizz.) *f*

VARIAZIONE C

Moderato

Cl. *f* *f sempre*

Tuba *pp*

V-ni I *pizz. (non div.)* *p*

V-ni II *pizz.* *pp*

V-le *unis. pizz.* *pp*

V-c. *unis. pizz.* *pp*

rall. *a tempo*

f espressivo *p* *f*

p *pp* *mf* *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

5

ff (*rubato*) 20

mf *pp* *p* *pp*

=

mf *p* *pp* *ppp*

f *p* *pp* *ppp*

dim. *ppp*

ФАГОТЫ—самые крупные инструменты в группе деревянных, они звучат ниже остальных.

dim. *pp* *ppp*

dim. *ppp*

dim. *ppp*

VARIAZIONE D

Allegro alla marcia

Fag.

*f marcatisimo**dolce**ff*

T-ro

mf

arco

(non div.)

V-ni II

*mf**molto secco*

arco (non div.)

V-le

*mf**molto secco*

arco (non div.)

V.-c.

*mf**molto secco*

arco (non div.)

C-b.

*mf**molto secco*

==

rubato

rubato

ten.

*pp**espressivo**pp**pp**f**f**f**pp**pp**pp**pp**pp*

25
 molto rall. a tempo
 Fag.
 T-ro
 V-ni II
 V-le
 V.-c.
 C-b.
 Cl.
 Fag.
 Cor.
 T-ro

В струнной группе выше всех звучат скрипки. Они делятся на две части — первые и вторые СКРИПКИ.

V-ni II

V-le

V.-c.

C-b.

* Такты, отмеченные знаком $\overline{1}$, исполняются при наличии пояснений; такты, отмеченные $\overline{2}$, исполняются при отсутствии пояснений.

VARIAZIONE E
Brillante alla polacca

Fag. *f*

Cor. *f staccato*

Tr-ba *ff staccato*

Tr-ni
e
Tuba *f staccato*

Gr. c. *mf*

V-ni I *ff con forza*

V-ni II *ff con forza*

a2

This image shows a page of musical notation for a piano piece. The score is written on multiple staves, including a grand staff (treble and bass clefs) and several single staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'mf' (mezzo-forte), 'pp' (pianissimo), 'cresc.' (crescendo), and 'espressivo'. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation is dense, with many beamed notes and slurs, indicating a complex and expressive piece. The page is numbered '1' in the bottom left corner.

Fag. *f* *sf*
 Cor. *f*
 Tr-ba *f* *dim.*
 Tr-ni
 Tuba *f* *dim.*
 Gr. c. *mf* *sf*
 V-ni I *ff* *sul G* *pizz.*
 V-ni II *ff* *sul G* *sf* *ff* *pizz.*
 Cor. *molto dim.* *pp*
 Tr-ba *molto dim.* *pp*
 Tr-ni *pp*
 Gr. c. *dim.* *pp*
 V-ni I *mf*
 V-ni II *mf*
 V-le *pp non espressivo*

АЛТЫ несколько крупнее скрипок и звучат ниже их.

* При отсутствии пояснений этот такт повторяется только один раз.

VARIATIONE F
Meno mosso

Cl.

Fag.

Cor.

Tr-ni
e
Tuba

V-ni I

V-le

dolce e comodo

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ni
e
Tuba

V-le

cresc.

f

pp

espressivo

poco

poco

Ob.
Cl.
Fag.
Cor.
Tr-ni
e
Tuba
V-le

pp
pp
pp
pp
pp
cresc.

Cor.
Tr-ni
e
Tuba
Timp.

p
mp
pp
ppp
p
mp
pp
ppp
tr
pp
ppp
(rall.)

Пение ВИОЛОНЧЕЛЕЙ отличается удивительным богатством и теплотой тембра. Послушайте это чудесное звучание!

V-le div.

f
dim.
pp
2 sole
f
dim.
pp

VARIAZIONE G

Cl. *a2*
pp

Cor. *IV*
pp

Arpa
poco p

V.-le div. *I sola*
II sola pp sempre
pp sempre
simile
simile

V.-c. *pp lusingando*

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on three systems of staves. The first system consists of three staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and two bass staves. The second system also consists of three staves, with the top staff in treble clef and the bottom two in bass clef. The third system consists of three staves, with the top staff in treble clef and the bottom two in bass clef. The music features various notes, rests, and dynamic markings, including "espressivo" and "pp".

cresc. *f dim.*
 IV *mf dim.*
 cresc. *ff dim.*
 I sola *f dim.*
 II sola *cresc.*
 cresc. *f dim.*
 più *f molto espressivo e dim.*

Cl. *p sempre più*
 Fag. *ppp*
 Cor. *pp*
 Arpa *sempre più p*
 rall.

КОНТРАБАСЫ — патриархи струнной группы, они звучат тяжеловесно и ворчливо.

V-le div. *p sempre più*
 V.-c. *p sempre più*
ppp

Cominciando lento ma poco a poco accel.

Fl. picc.

Fl.

Ob.

Fag.

T-ro

C.-b.

pp

cresc.

pp

cresc.

pp

cresc.

ppp

cresc.

pp

poco a poco cresc.

Allegro

Fl.

Ob.

Fag.

C.-b.

ff

ff

ff

ff

f

ff

veloce

gliss.

a2

pp staccato

a2

pp staccato

a2

pp staccato

f

mf espressivo

f

cresc.

cresc.

cresc.

f

f

cresc.

rall. molto cominciando lento ma accel.

ff

ff

ff

pp

pp

ff

pp

cresc.

cresc.

cresc.

cresc.

cresc.

poco a poco cresc.

ff

Allegro

Allegro

ff *sf* *pp staccato* *a2* *pp stacc.* *pp stacc.*

f *sf*

veloce *gliss.* *sf*

Fl. *dim.*

Ob. *dim.*

Fag. *staccato dim.* *ppp*

(♩ = ♩) *vi - de*

У АРФЫ — сорок семь струн и семь педалей, позволяющих изменять высоту звука.

Violin I (V-ni I) and Violin II (V-ni II) parts are shown with a tremolo on the G string. The Cello/Double Bass (C.-b.) part is shown with a pizzicato line. The score is in G major (one sharp) and 4/4 time. The lyrics "trem. sul G" and "vi - de" are written above the first violin staff.

* При отсутствии пояснений этот такт исключается.

Maestoso (♩ = ♩)

Maestoso (♩=♩)

V-ni I

pp sempre

V-ni II

pp sempre

V-le

pp sempre

trem.

V.-c.
div.

pp sempre

C.-b.

pp sempre pizz.

tutti
div. *pp* ma pesante e risonante

con sord. *senza sord.*

con sord. *senza sord.*

con sord. *senza sord.*

con sord. *senza sord.*

con sord. *senza sord.*

P-ti
Tam-tam

poco cresc. *p* *dim.*

poco cresc.

Arpa

sf *sf cresc.* *sf* *fff* *con bravura*

V-ni I

V-ni II

V-le

V.-c.

C.b.

poco *cresc.* *mf* *dim.*

poco cresc. *mf* *dim.*

poco cresc. *mf* *dim.*

poco cresc. *mf* *dim.*

poco cresc. *mf* *dim.*

P-ti
Tam-tam

pp *dim.* *ppp* *ppp*

1 2 3

3
2
2

Группу медных инструментов можно начать с ВАЛТОРН. Они делаются из медных трубок, свернутых в круг.

свернутых в круг.

VARIAZIONE J

L'istesso tempo

Cor. *mf cresc.* *più f* *ff* *ff dim.* *p dolcissimo*

colla bacch. di T-ro *f cresc.* *ff* *ff dim.* *p dolcissimo*

Timp. *ppp* *mf* *pp*

Arpa

V.le Pontic. *ppp* *cresc.* *mf* *2 sole* *pp espr.*

V.-c. Pontic. *ppp* *cresc.* *mf* *2 soli* *pp espr.*

C.-b. Pontic. *ppp* *cresc.* *mf* *pp* *pizz.*

cresc. molto

cresc. molto

cresc.

cresc.

pp sempre *cresc.*

Musical score for "L'Espresso" by Franz Liszt, featuring piano and orchestra. The score includes staves for piano (treble and bass clef) and orchestra (woodwinds, strings, and percussion). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The orchestral part includes woodwinds, strings, and percussion. The score is marked with various dynamics such as *ff* (fortissimo), *sfz* (sforzando), and *poco* (poco). The tempo is marked "Allegretto".

Надеюсь, вам всем знаком звук труб.

II sole

pp *espressivo*

Il soli

pp *espressivo*

pp

ppp

più p

più p

VARIAZIONE K

Vivace

Tr-be *staccato sempre*
pp *staccato sempre*
pp cresc.

T-ro *pp molto marcato* *poco a poco cresc.*

V-ni I *pp* *poco a poco cresc.*

V-ni II *pp* *poco a poco cresc.*

V-le *pp* *poco a poco cresc.*

V.-c. *pp* *poco a poco cresc.*

f

mf

sempre staccato *mf*

sempre staccato *mf*

sempre staccato *mf*

sempre staccato *mf*

dim.

Musical score for piano, featuring multiple staves with various dynamics and articulations. The score is divided into several systems, each containing multiple staves. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo), with crescendos and decrescendos indicated. The articulation includes slurs and accents.

Dynamics and markings include:

- pp* (pianissimo)
- pp cresc.* (pianissimo crescendo)
- ppp cresc.* (pianississimo crescendo)
- ppp* (pianississimo)
- ppp cresc.* (pianississimo crescendo)
- dim.* (diminuendo)
- f* (forte)
- mf* (mezzo-forte)
- sempre dim.* (sempre diminuendo)
- non cresc.* (non crescendo)
- pp* (pianissimo)
- ppp* (pianississimo)

ff

ff

f

sfpp

f

ff

pp

pp

pp

pp

ad libitum

T-ro

ppp

molto cresc.

ff

4/4

ТРОМБОН звучит тяжело, ТУБА — еще
тяжеловеснее.

V-ni I

ppp

molto cresc.

f

V-ni II

ppp

molto cresc.

f

V-le

ppp

molto cresc.

f

V-c.

ppp

molto cresc.

f (attacca sub.)

VARIAZIONE L

Allegro pomposo

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Fag. *ff* a2

Cor. I, III *f*

Cor. II, IV *f*

Tr-be *mf*

Tr-ni *f sost.* a2

Tuba

C.-b. (arco) *f*

This musical score is for a piano piece, page 44. It is written for a grand piano, with a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The score is divided into two systems, each containing five staves. The first system (measures 1-5) features a melody in the right hand (treble clef) and a bass line in the left hand (bass clef). The melody is marked with a *mf* (mezzo-forte) dynamic. The second system (measures 6-10) continues the melody and bass line, with the melody marked with a *p* (piano) dynamic. The bass line in the second system is marked with a *f* (forte) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

501

This page of musical notation is a score for a piano, likely from a 20th-century composition. It features a complex arrangement of staves, including a grand staff at the top and several smaller staves below. The notation is characterized by dense, rhythmic patterns, often using sixteenth and thirty-second notes. Dynamic markings such as *f* (forte), *ff* (fortissimo), *cresc. molto* (crescendo molto), *mf* (mezzo-forte), and *p* (piano) are used throughout to indicate changes in volume. Expressive markings like *espressivo* are also present, suggesting a specific performance style. The score includes various musical symbols, including notes, rests, slurs, and articulation marks, all set against a background of a light-colored, aged paper.

Существует огромное количество ударных инструментов. Мы не можем показать вам все, но вот — наиболее известные из них. Для начала —

ЛИТАВРЫ.

Moderato

Timp. *mf* *distinto*
 V-ni *p* *saltando*
 V-ni II *p* *saltando*
 V-le *p* *saltando*
 V.-c. *pizz.*
 C.-b. *p*

Timp. *tr*
 P-ti
 Gr. c. *mf*

БОЛЬШОЙ БАРАБАН И ТАРЕЛКА.

Archi *p* *ppp*
arco
p *ppp* *p* *ppp* *p*

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the bass, with some chords and rests. The score is divided into four measures. The first measure has a treble staff with a melody and a bass staff with a steady eighth-note pattern. The second measure has a treble staff with a melody and a bass staff with a steady eighth-note pattern. The third measure has a treble staff with a melody and a bass staff with a steady eighth-note pattern. The fourth measure has a treble staff with a melody and a bass staff with a steady eighth-note pattern. The score ends with a double bar line.

Archi

БУДЕТ И ТРЕПЕТИК.

arco

ppp arco

ppp

pp

pizz.

pp

trill

pp

ppp

ppp (pizz.)

ppp

Timp.

 T-lo

 T-ro

МАЛЕНЬКИЙ БАРАБАН И КИТАЙСКИЙ БЛОК

МАЛЕНЬКИЙ БАРАБАН И КИТАЙСКИЙ БЛОК

[illegible]

КСИЛОФОН.

Archi

The image shows a musical score for a string ensemble (Archi) consisting of five staves. The notation includes various dynamics and articulations. The first staff has a 'pizz.' (pizzicato) marking. The second staff has 'pizz. sf' and 'arco' markings. The third staff has 'pizz. sf' and 'ppp arco' markings. The fourth staff has 'pizz. sf' and 'ppp' markings. The fifth staff has 'pizz. sf' and 'ppp' markings. The score is written in a single system with a key signature of one flat and a common time signature.

Timp. *ppp*
 Sil. *f* *sf*
 Archi. *pizz.* *p* *mf* *sf*
pizz. *p* *mf* *sf*
pizz. *p* *mf* *sf*
mf *f*

Timp.
 Cast. *f* *3* *3*

КАСТАНЬЕТЫ И ГОНГ.

arco *ppp* arco *ppp* arco *ppp*
 col legno *f* col legno *f* col legno *f* col legno *f*
 Archi. *ppp* *f* *f* *f*
ppp *f* *f* *f*

Timp. *ppp*

Tam-tam *p*

Frusta

Перед совместным выступлением всех ударных инструментов мы услышим звук БИЧА.

Archi

Timp.

Tr-lo

Tam-tam

Frusta

T-ro

P-ti

Gr. c.

Cast.

Archi

*Если в группе ударных инструментов недостаточно исполнителей можно исключить партии треугольника и гонга в следующих шести тактах.

[illegible]

Tr-lo *pp sempre pp* *più p*

Sil. *pp*

V-ni I *arco* *ppp* *poco a poco dim.*

V-ni II *pizz.* *pp distinto*

Tr-lo *ppp*

Sil. *più p* *ppp*

Мы прослушали оркестр по частям, познакомились с его отдельными группами и инструментами. Теперь послушаем его в целом.

Исполняется fuga. Инструменты будут вступать один за другим в том же порядке, что и раньше, начиная с флейты-пикколо. В заключение медные сыграют чудесную тему Генри Пёрселла, в то время, как остальные инструменты будут продолжать фугу Бенджамина Бриттена.

V-ni I *ppp* *attacca*

2 * *rit.*

p *ppp*

pp *p* *ppp*

ppp

* Такты, отмеченные знаком 2 *, исполняются при отсутствии пояснений.

FUGA

Allegro molto

Fl. picc. *p*

Fl. picc. *pp*

Fl. *p*

A

a2

Fl. picc. *pp*

Fl. *pp*

Ob. *mp*

B

a2

Fl. picc. C

Fl.

Ob.

Cl. (B)

pp

pp

pp

a2

mf

cresc.

cresc.

cresc.

Fl. picc.

Fl.

Ob.

Cl.

Fag.

D

Section D, measures 1-5. Dynamics: *f*, *pp*, *f*, *pp*, *f*, *p*, *ff*.

Section D, measures 6-10. Dynamics: *a2*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, *ff*.

Fl. picc.

Fl.

Ob.

Cl.

Fag.

V-ni I

E

Section E, measures 1-5. Dynamics: *ff*, *ff*, *ff*, *ff*, *ff*, *p*.

Fl. picc.

Fl.

Ob.

Cl.

Fag.

V-ni I

V-ni II

pp

pp

pp

pp

pp

pp

p

F

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

F

V-ni I *p*

V-ni II *p*

V-le *f*

G

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

G

V-ni I *p*

V-ni II *p*

V-le

V.-c.

Fl. picc. [H]

Fl.

Ob.

Cl.

Fag. a2

V-ni I cresc.

V-ni II cresc.

V-le cresc.

V.-c. cresc.

C.-b.

f *pp* *pp* *pp* *pp*

ff con tutta forza

pp *pp* *p*

Fag.

Archi

1

Arpa

solo

1

Musical score for a piano piece, measures 1-5. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is one sharp (F#). The melody is in the right hand, starting with a half note F#4, followed by a quarter note G#4, and then a half note A4. The left hand plays a steady eighth-note accompaniment. The piano (p) dynamic marking is placed below the first measure.

Musical score for a piano piece, measures 6-10. The score is written for a grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody is in the right hand, starting with a half note F#4, followed by a quarter note G#4, and then a half note A4. The left hand plays a steady eighth-note accompaniment. The piano (p) dynamic marking is placed below the first measure.

Musical score for a piano piece, measures 11-15. The score is written for a grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody is in the right hand, starting with a half note F#4, followed by a quarter note G#4, and then a half note A4. The left hand plays a steady eighth-note accompaniment. The piano (p) dynamic marking is placed below the first measure. The word "pizz." (pizzicato) is written above the first measure of the right hand.

This musical score page, numbered 63, contains three systems of staves. The first system consists of nine staves, with the top staff featuring a melodic line in treble clef and a bass line in bass clef. The second system consists of two staves, with the top staff featuring a melodic line in treble clef and a bass line in bass clef. The third system consists of five staves, with the top staff featuring a melodic line in treble clef and a bass line in bass clef. The score includes various musical notations, including dynamics (pp, f, arco) and articulation marks. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

pp

pp

pp

pp

pp

pp

pp

pp

pp

f sempre

pp

pp

pp

pp

pp

arco

arco

arco

arco

arco

pp cresc. ff

pp cresc. ff

pp cresc. ff

cresc. ff

cresc. ff

cresc. ff

cresc. ff

cresc. ff

arco pp cresc. ff

cresc. ff

cresc. ff

cresc. ff

cresc. ff

J

Fl. picc.

Fl.

Ob.

Cl.

Fag.

p

p

p

p

p

p

a2

Cor.

Arpa

ff

ff

ff

ff

ff

ff

f maggiore

B maggiore

f sempre

J

Archi

f

p

f

p

f

p

f

p

f

p

K

Cor.

Tr-be

Musical score for Cor. (Coro) and Tr-be (Trombe). The score is divided into two systems, each marked with a 'K' in a box. The first system consists of 12 staves (6 for Cor. and 6 for Tr-be) and a grand staff for piano accompaniment. The second system consists of 8 staves (4 for Cor. and 4 for Tr-be) and a grand staff for piano accompaniment. The piano part includes markings for 'F maggiore' and 'G^b maggiore'.

Dynamics and markings include:

- mf* (mezzo-forte) in the first system.
- ff* (fortissimo) in the second system.
- p* (piano) in the third system.
- f* (forte) in the fourth system.

The piano part includes markings for 'F maggiore' and 'G^b maggiore'.

501

Fl. picc. Fl. Ob. Cl. Fag. Cor. Tr-be Tr-ni Tuba Arpa Archi

a2 *a2* *a2* *a2*

cresc. *cresc.*

ff *ff* *ff*

sf *sf* *sf*

mf *mf* *mf*

dim.

gliss.

L

System 1: Five staves. The first staff has a flat key signature. The second and third staves have 'a2' markings. The fourth and fifth staves have 'cresc.' markings. The system ends with a sharp key signature change.

System 2: Six staves. The first staff has a 'cresc.' marking. The second staff has 'a2' and 'p' markings. The third staff has 'cresc.' markings. The fourth and fifth staves have '*' markings. The system ends with a sharp key signature change.

System 3: Two staves. The first staff has a 'f' marking. The second staff has a 'cresc.' marking. The system ends with a sharp key signature change.

System 4: Five staves. The first staff has a 'p' marking. The second staff has a 'cresc.' marking. The third staff has a 'f' marking. The fourth and fifth staves have 'cresc.' markings. The system ends with a sharp key signature change.

* gliss.

[illegible]

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-no

T-ro

P-ti

Gr. c.

Sil.

Arpa

p

501

Detailed description: This is a page of a musical score, page 71, numbered 501 at the bottom. The score is written for a large ensemble. The top system contains five staves for woodwinds: Cor. (Coronet), Tr-be (Trumpet B-flat), Tr-ni (Trumpet Natural), Tuba, and Timp. (Timpani). The middle system contains five staves for brass and percussion: T-no (Trombone), T-ro (Trombone), P-ti (Percussion), Gr. c. (Glockenspiel), and Sil. (Silly). The bottom system contains two staves for strings: Arpa (Arpa) and a string section. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score includes dynamic markings such as *p* (piano) and articulation marks like accents and slurs. The page number 501 is centered at the bottom.

This page of musical notation is for a string quartet, consisting of five systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: Four staves. The first three staves (Violin I, Violin II, and Viola) have a *cresc.* marking followed by *molto*. The fourth staff (Cello/Double Bass) has a *cresc. molto* marking.

System 2: Four staves. The first staff (Violin I) has a *dim.* marking. The second staff (Violin II) has a *pp* marking. The third staff (Viola) has a *pp* marking. The fourth staff (Cello/Double Bass) has a *pp* marking.

System 3: Four staves. The first staff (Violin I) has a *cresc.* marking. The second staff (Violin II) has a *cresc.* marking. The third staff (Viola) has a *cresc.* marking. The fourth staff (Cello/Double Bass) has a *cresc.* marking.

System 4: Four staves. The first staff (Violin I) has a *ff* marking. The second staff (Violin II) has a *ff* marking. The third staff (Viola) has a *ff* marking. The fourth staff (Cello/Double Bass) has a *ff* marking.

System 5: Four staves. The first three staves (Violin I, Violin II, and Viola) have a *cresc. molto* marking. The fourth staff (Cello/Double Bass) has a *cresc. molto* marking.

Con slancio (l'istesso tempo)

ff a2

ff a2

ff a2

ff a2

f a2

Cor.

Tr-be

Tr-ni e Tuba

f sostenuto

f sostenuto

Timp.

T-no

T-ro

Tam-tam

Arpa

ff marcatisimo

Con slancio (l'istesso tempo)

unis.

unis. ff

ff

unis.

f sostenuto

unis.

f sostenuto

First system of musical notation, measures 1-4. It consists of five staves. The top four staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are various articulation marks, including accents and slurs, throughout the system.

Second system of musical notation, measures 5-8. It consists of five staves. The top four staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. Measures 5 and 6 show more complex rhythmic patterns. Measures 7 and 8 feature large, sustained notes (half notes) in the upper staves, while the lower staves have more active rhythmic patterns. There are dynamic markings like *f* (forte) and *mf* (mezzo-forte) visible.

Gr. c.

Third system of musical notation, measures 9-12. It consists of a single staff in bass clef with a key signature of two sharps. The music is mostly rests, with a few notes in measures 10 and 11. There is a dynamic marking of *mf* (mezzo-forte) in measure 10.

Арга

Fourth system of musical notation, measures 13-16. It consists of two staves in treble clef with a key signature of two sharps. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are various articulation marks, including accents and slurs, throughout the system.

Fifth system of musical notation, measures 17-20. It consists of five staves. The top four staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are various articulation marks, including accents and slurs, throughout the system.

P-ti
Gr. c.

Arpa

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a complex arrangement of vocal and instrumental parts. The vocal staves at the top are for the Soprano, Alto, Tenor, and Bass, each with lyrics in Italian. The instrumental section includes a Tam-tam, P-ti, Gr. c. (Glockenspiel), and Arpa (Harp). The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'più f' and 'ff sempre sostenuto'. The lyrics are in Italian and describe a scene where a character is being taken to a prison.

Lyrics:

Soprano: *più f*
ff sempre sostenuto

Alto: *più f*
ff sempre sostenuto

Tenore: *più f*
ff sempre sostenuto

Basso: *più f*
ff sempre sostenuto

Tam-tam: *tr*
più f

P-ti: *tr*
più f

Gr. c.: *tr*
più f

Arpa: *più f*
ff sempre sostenuto

Tam-tam

poco a poco cresc.

Arpa

ff

This page of musical notation is divided into three systems. The first system consists of five staves: four treble clefs and one bass clef. The top four staves contain rapid, ascending and descending melodic lines with many beamed sixteenth notes. The bottom staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system also has five staves. The top two staves play sustained chords. The third staff has a melodic line with accents and a trill marked 'tr'. The fourth staff continues the harmonic accompaniment. The fifth staff has a long, sustained note. The third system features a grand staff (treble and bass clefs) with complex, arpeggiated figures in both hands, marked with 'o' and 'y' symbols. The bottom two staves of this system continue the harmonic accompaniment from the previous systems.

Animato

tr

sf fff tr

sf ff tr

Timp.

Tam-tam

T-ro

P-ti

Gr. c.

Arpa

tr ff fff

Animato

fff

allarg. molto

Timp.

T-ro

P-ti

Gr. c.

Arpa

This page of a musical score contains the following elements:

- Top Section:** A system of five staves (treble and bass clefs) with dynamic markings *fff* and *a2*. A tempo change to *allarg. molto* is indicated at the top right.
- Middle Section:** A system of five staves (treble and bass clefs) with dynamic markings *ff* and *sfP*.
- Lower Section:**
 - Timp.** (Timpani): A single staff with a *cresc.* (crescendo) marking.
 - T-ro** (Trombones): A single staff.
 - P-ti** (Piano): A single staff with dynamic markings *f* and *sfP*.
 - Gr. c.** (Grand Cello): A single staff with dynamic markings *f* and *sfP*.
 - Arpa** (Harp): A single staff with dynamic markings *sf* and *fff*.
- Bottom Section:** A system of five staves (treble and bass clefs) with dynamic markings *fff* and *sfP*. A tempo change to *allarg. molto* is indicated at the top right of this section.

1 р. 50 к.

Бенджамин Бриттен

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1966	Persella

Music

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